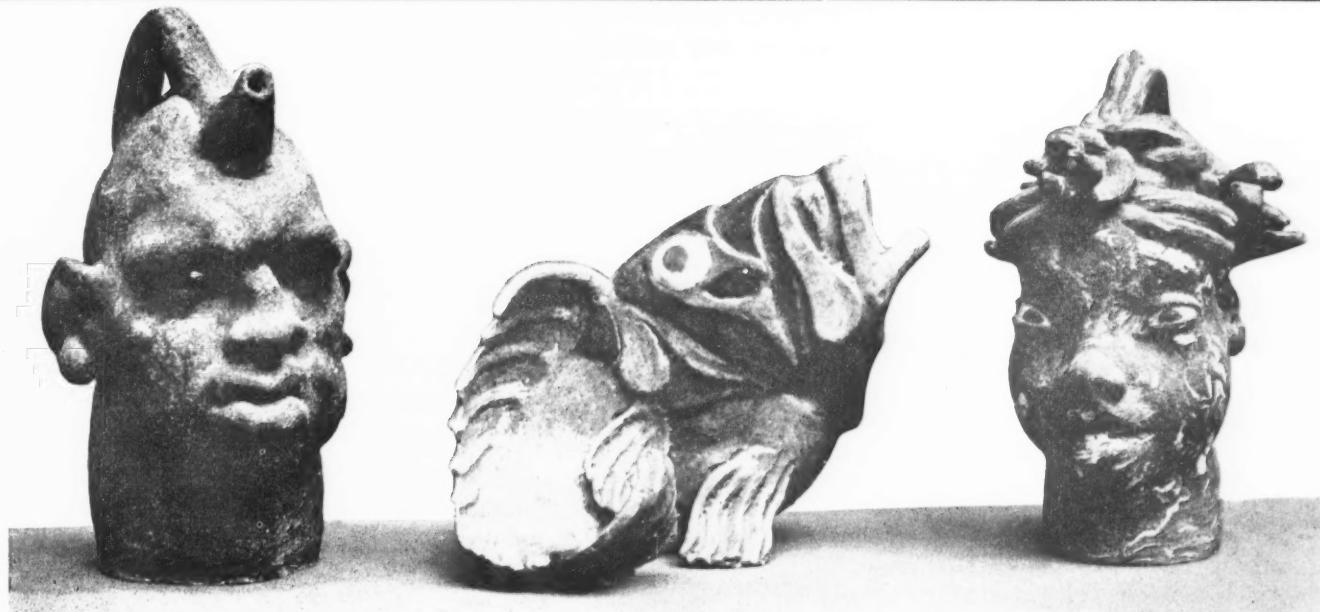


DESIGN

Vol. XXVII, No. 8

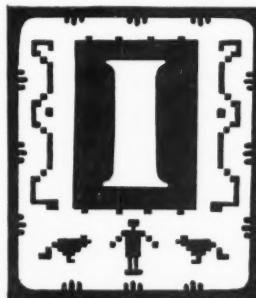
SYRACUSE, NEW YORK

January, 1926



CERAMICS AT THE PARIS EXPOSITION

(Continued) *Adelaide A. Robineau*



In the Danish exhibit Bing & Grondahl are particularly proud of their table garnitures in porcelain, the original models of which were the work of Kai Nielsen, called the Rodin of Denmark. These are rather sculptures than decoration, although each is a work of art in itself. The several groups compose in a beautiful way. His "Naissance de Venus," "Vendanges avec Silenus," etc., should suggest many possibilities in this line to our ceramic manufacturers. Table garnitures afford an infinite field, little worked at this time.

The greatest outstanding figure, however, is that of Jean Gauguin, son of the French painter. He is a sculptor, but in a plastic material. For him the Manufacture has experimented in stoneware and in porcelain until they have achieved a mix-



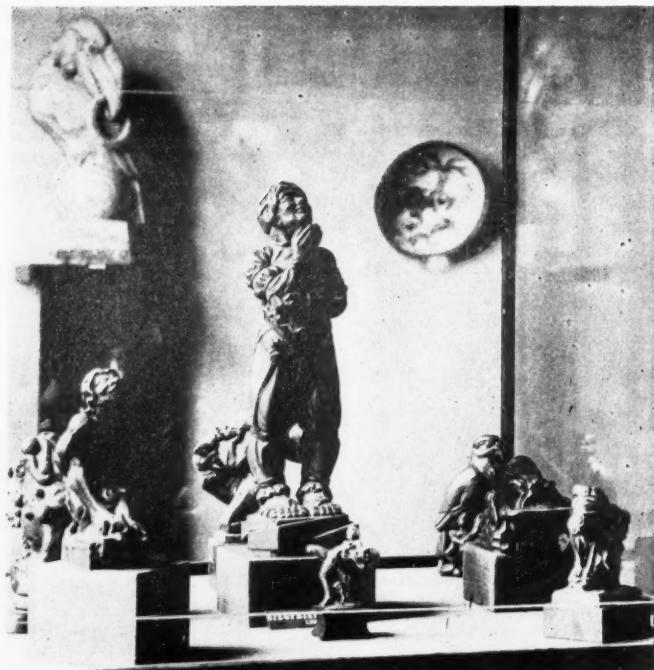
Ceramics by Jean Gauguin



Bing & Grondahl

ture which enables Gauguin to execute massive and solid forms that withstand the extreme heat without breakage. In some of his things, notably a huge Siamese head modelled as a pitcher with handle, large flakes of porcelain show throughout the mixture. His animals and figures have a strength, boldness, freedom, combined with a rugged fantasy and grotesquerie, that makes them unique in the field of ceramics. Whatever inspiration they show from outside is rather Oriental. His grotesque bulls, dogs, etc., are full of "violent and pagan life." Architecturally he should be of the greatest value as an inspirer of new treatments of exterior decoration, pedestals, capitals, etc.

The sculptures of Siegfried Wagner, who is also employed by Bing & Grondahl, are reminiscent of the old Norse legends of giants and trolls, with an almost Chinese feeling for intimate expression of emotions both in body and features, and a technique beyond criticism. The large grotesque birds in stone are architectural in feeling and his sculptures have a solidity of mass



Siegfried Wagner

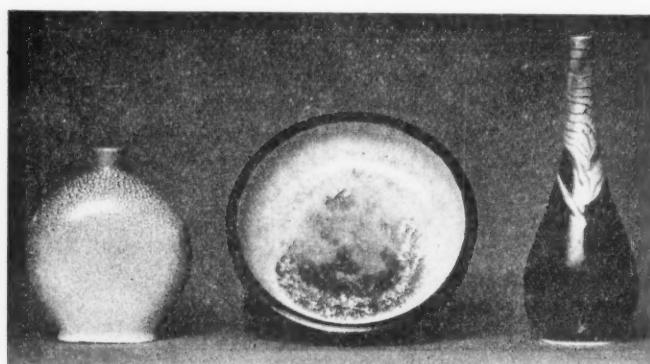
combined with great imaginative treatment. They are fine per se as well as considered from a decorative standpoint.

Besides the works of the already mentioned artists, the Royal Manufacture and that of Bing & Grondahl show unique works of artists who do not exhibit elsewhere and owe their development to the advantages of pastes and glazes offered for their use in the manufactories and to the opportunities offered to them of experimentation. Of these unique productions are the pate tendre lately developed by Bing & Grondahl and decorated in brilliant colors and glazes under the direction of Axel Salto, the gres d'art decorated by Mlles Krebs & Olsen with brush work in blues and browns, the porcelain sculptures of Mlles Lindencrone, Garde and Mme Jo Locher, and the mat white, lightly sculptured vases of Mme Jo Locher and Mlle Krebs, which are exquisite in form as well as decoration and especially fitted to the feminine delicacy of the more classical type of interior.

The Royal Manufacture also offers several new products, unique and entirely of its own production. To the small figures of animals and birds decorated under glaze at high fire have been added the charming figurines of Gerhard Henning and Malinowsky, Thylstrup, Thompson and Hansen, decorated over the glaze and, in the case of Gerhard Henning, very elaborately and

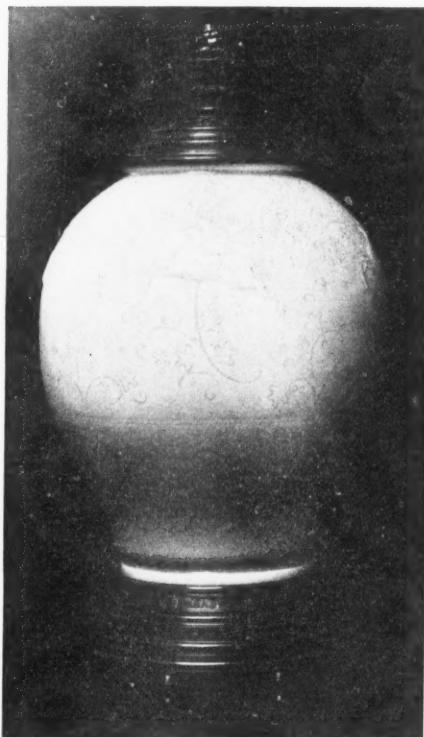


Jean Gauguin



I. Prochowsky

Crackled, Crystal and Flamme Glazes—Royal Copenhagen



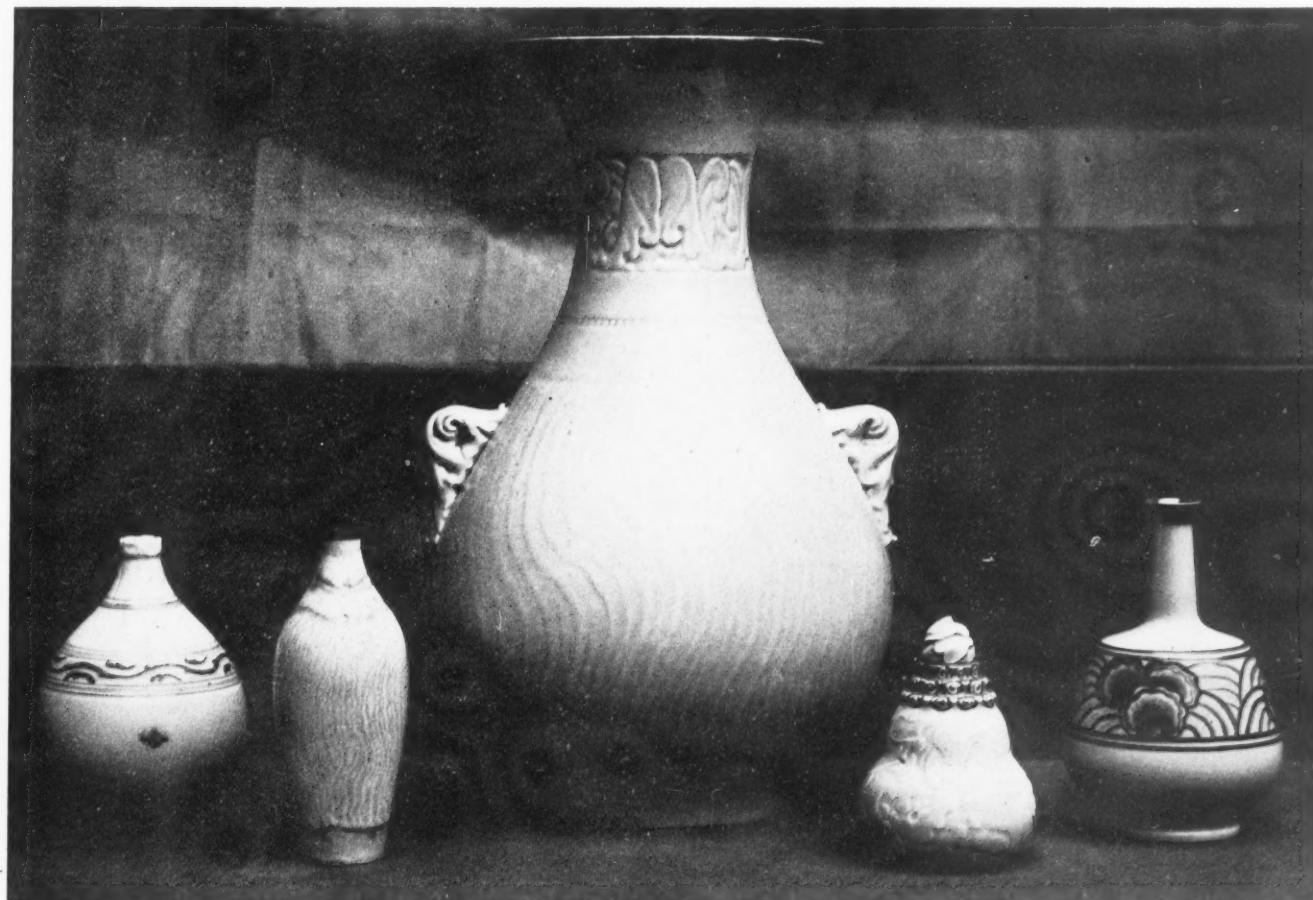
G. Thylstrup



Axel Salto



Mme. Jo Locher



Mlle. Krebs and Mme. Jo Locher



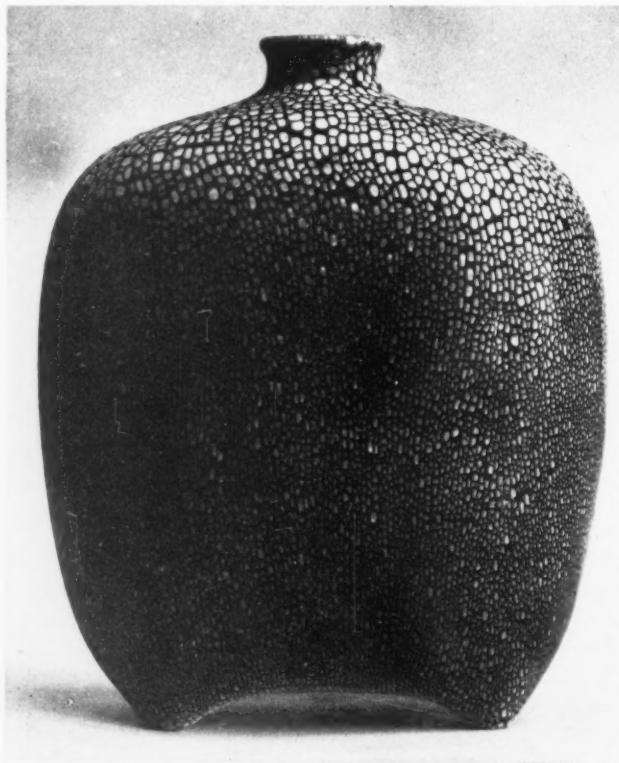
N. Tidemand

Crackled Porcelain Coupe Overglaze Decoration—Royal Copenhagen

minutely decorated with patterned draperies in gold and color, so that each piece, even though duplicated in the mold, is uniquely decorated by hand.

To these are added the celadons with incised designs by Jais Nielsen and G. Thylstrup, the unique glazes of M. Proschowsky and last, but not least, the porcelaine grise, craquelee, decorated in brown and gold, brush work by N. Tidemand, an exceedingly original and artistic production, the brush work fine and Japanese in type, never overdecorated, a refined and exquisite product.

(To be continued)



Flamme Porcelain—Royal Copenhagen

P. Nordstrom and G. Thylstrup
Gres with Mounting

CHEYNE BOOK OF OLD CHELSEA PORCELAIN AND POTTERY

Limited Edition published by Houghton, Mifflin & Co., 2 Park St., Boston.
Price \$9.00.

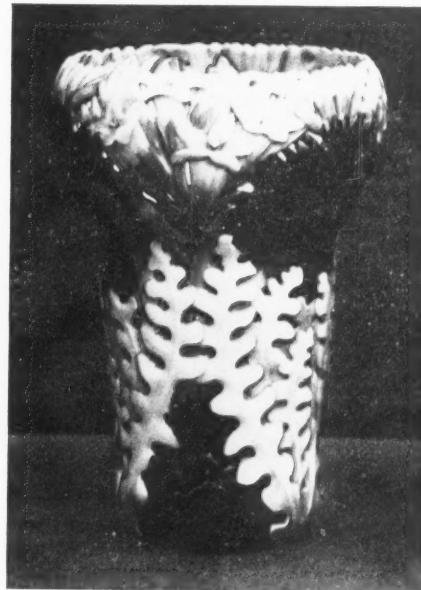
The most recent addition to the literature of Old Chelsea is this "Cheyne Book of Chelsea Porcelain and Pottery" published for the benefit of the Chelsea Hospital for Children and re-published in a very limited edition by Houghton, Mifflin & Co.

The Cheyne (pronounced Chaney) Book contains an account of perhaps the most comprehensive and important exhibit ever made of the various wares made, or partially made, or decorated at Chelsea, including old Chelsea from 1745 to the wares of today.

The list and description of exhibits are relieved at intervals by articles on Chelsea subjects by Bernard Rackham, Dr. Bellamy Gardner, William King, Frank Stoner, Charles Vyse. The Book is gotten together by Reginald Blunt. The subjects discussed are historical, both as to wares and location of potteries, sources of design, moulds and models, etc. A full page

(Continued on Page 164)

N. Tidemand
Crackled Porcelain Coupe—Royal Copenhagen



Sculptured Porcelains by M^{es} Hegerman, Lindencrone, Fanny Garde and Mme. Jo Locher

Bing & Grondahl





Vase—W. K. Titze

All black in design is in equal parts Brown, Pink and Crimson Purple enamels. Deep grey bands at top and bottom are Blood Red overglaze paint dusted on. This should be a deep brick or blood red. Birds breasts and feet in Grey Blue. Tail wing and head and bill in three parts Grey Blue and one part Azure Blue. If on Satsuma, crackle, with diamond dye, black.



Plate and Bowl—Marie Elsasser, Ceramic Course, Syracuse University



The Archangel Gabriel by Mestrovich

AN ART APPRECIATION EXPERIMENT

Isabelle Mackay Murray

Evander Childs High School

AT the present moment the art teachers throughout this country are earnestly trying to reconstruct all art courses which do not have as their aim the development of an appreciation of art.

It can not be that we have been all wrong all these years and that the designs we got from our students were entirely valueless. But there is a strong argument for the average layman, the school trustee, or the principal who walks abroad thru his school and wonders why the pupils spend so much time drawing pottery, bottles and books; who wonders why the art teachers do not introduce more knowledge of what fine examples of art are.

Why isn't there a larger acquaintance with fine things?

Does art teaching imply only the making of fine design, plates of flowers, birds or figures, on the part of the pupils?

Or, does it imply a lecture course on painting or art history, on the part of the teacher?

Apparently neither. There is something between both theories which must be made a practical workaday thing for the school teacher.

Here is the great problem confronting us in the high schools today.

Will somebody come forward with ways and means of approaching art appreciation in the early high school terms? In the hand of the art teacher are the masses of students studying drawing as a required subject.

The first year is the most valuable year because it reaches the greatest number.

You may ask "an art appreciation for what and of what?" Shall it be painting, sculpture, architecture, interior decoration; or line, contour, color, space; or the old terms rhythm, balance, unity, etc.?

All are wanted, for truly the art teacher must be of the "species omnivorous." She must have a collection of art objects, textiles, embroideries, pictures and the like to build up the art lessons on.

With an art appreciation aim in mind for our design classes this term, the study of beautiful line seemed the most logical point of attack.

Illustrations of the work of the Serbian sculptor, Nestrotic, who exhibited here last winter gave us at the outset a new idea of art.

The lady who said, "I don't know anything about art, I only know when it looks real to me," very ably expressed the other conception of art, the appeal of mere fact.

High School pupils respond to the thrill of the unreal; to the fancy and imagination in the Mestrovich sculptural quality; to the fantasy of Nicholas Roerich. Why not open up an intelligent enjoyment of some modern works?

If art is the spiritual expression of the age let us live and understand 1925 as well as the past.

Undoubtedly much of the modern design is destined for a short life and will not influence the art of any country.

A natural step for variety of line leads one to the smoother, less vigorous, flowing line of Botticelli. A detail in fine color and gold of the Angel from the Melagrana Madonna is available and comes in a good school room size about 14x20. The decorative quality of Botticelli is evident to even young students. *(Continued from Page 157)*



Temptation by Mestrovich

DESIGN

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Pierce
Quigley

McDonald
Thaw

Witles
Marcucci

John Ingram
J. LeMaire

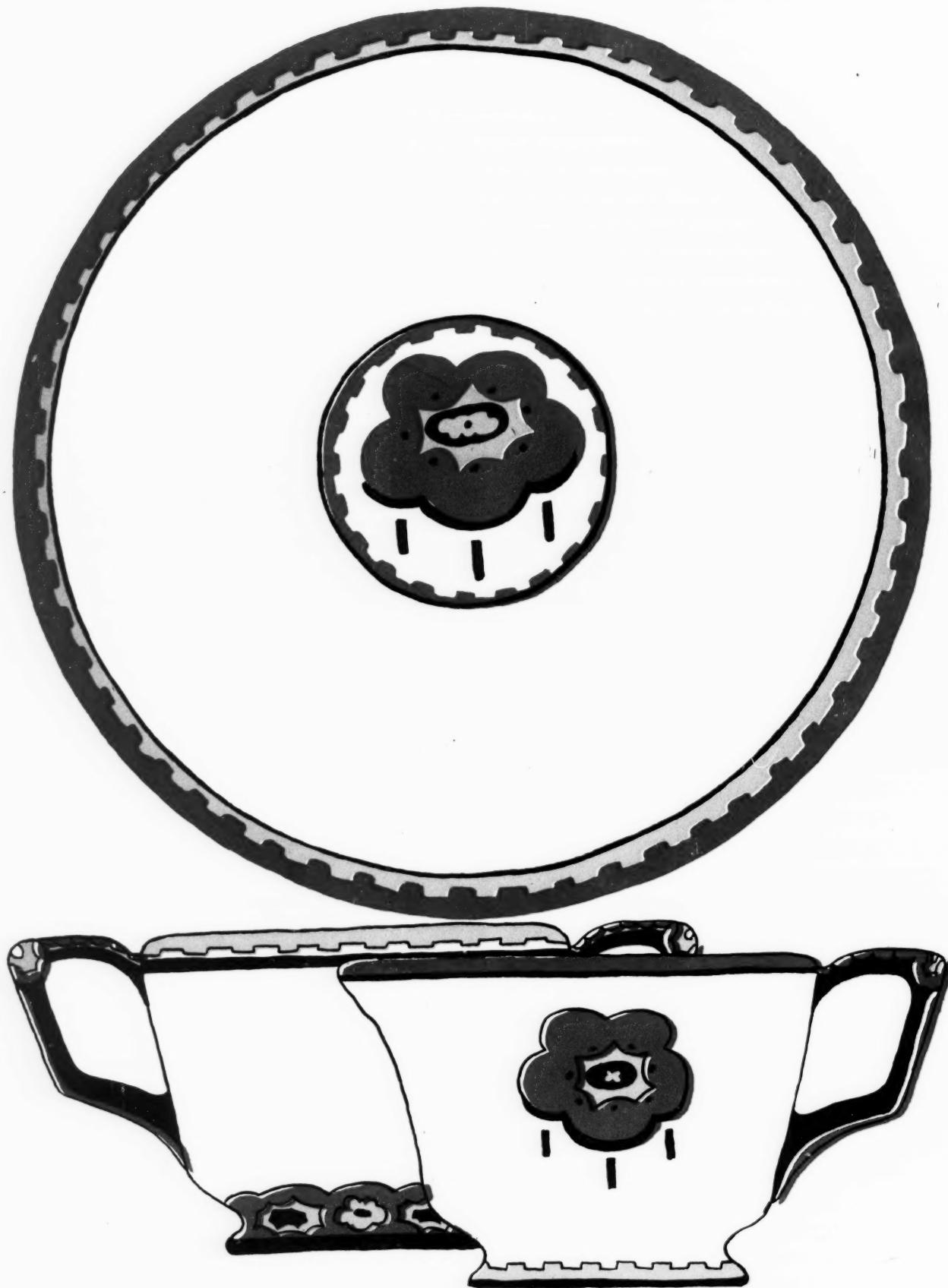
Musabaum
Buchalter

D. Martin
Needleman

Davis
Pastor

Stewart
Dexter

Designs by Students of the Evander Childs High School, New York—Mrs. Isabelle M. Murray, Instructor



Plate, Creamer and Sugar—M. Jane Moore, Ceramic Course, Syracuse University



Plate and Teapot—M. J. Farmer, Ceramic Course, Syracuse University

DESIGN



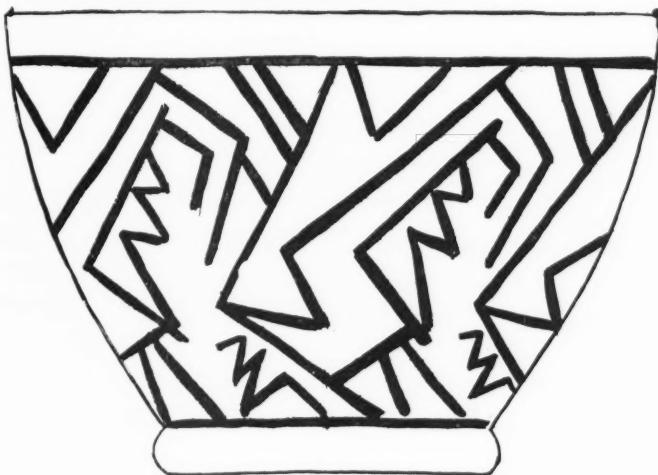
John Dixon
Siegel
Seligman
Koterwas

Mucci
Kathe
L. Demarest
Koterwas

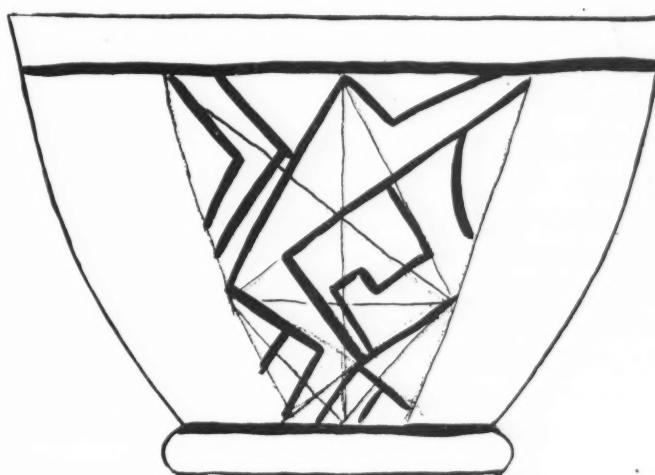
Sweeney
Rubin
H. Thaw
Koterwas

Groff
Mittleman
Mulholland
Koterwas

Designs by Students of the Evander Childs High School, New York—Mrs. Isabelle M. Murray, Instructor



Suggestions for application to ceramics of modern line design



Light lines show the diagonals of dynamic symmetry used to develop the modern line theme

Bowls by Ruth Ferguson

(Continued from Page 152)

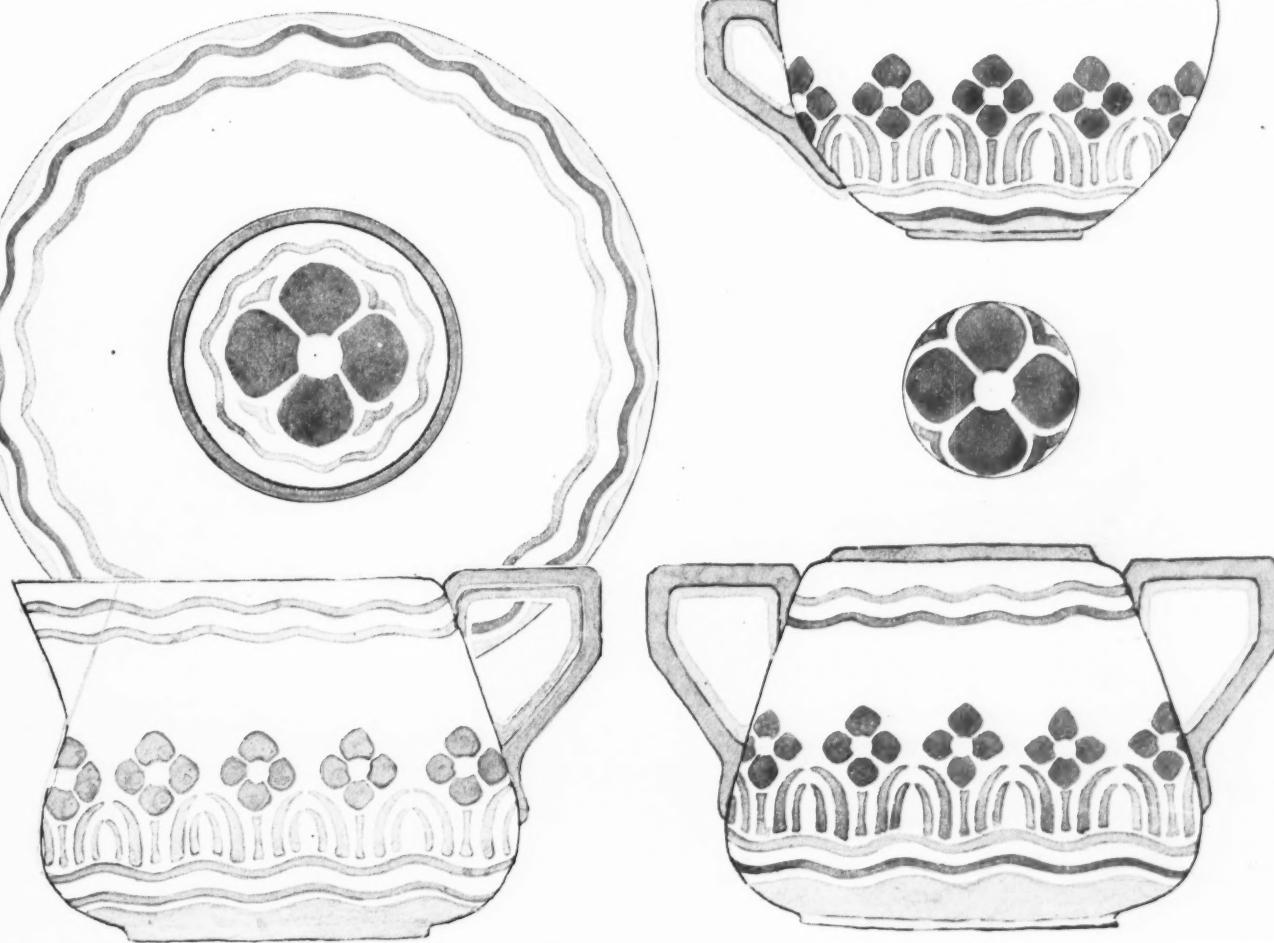
The opposition and rapidity of the Japanese line illustrated by examples of Hokusai and others gave another cultural element to our appreciation program.

Some examples of the work of our first year students are shown.

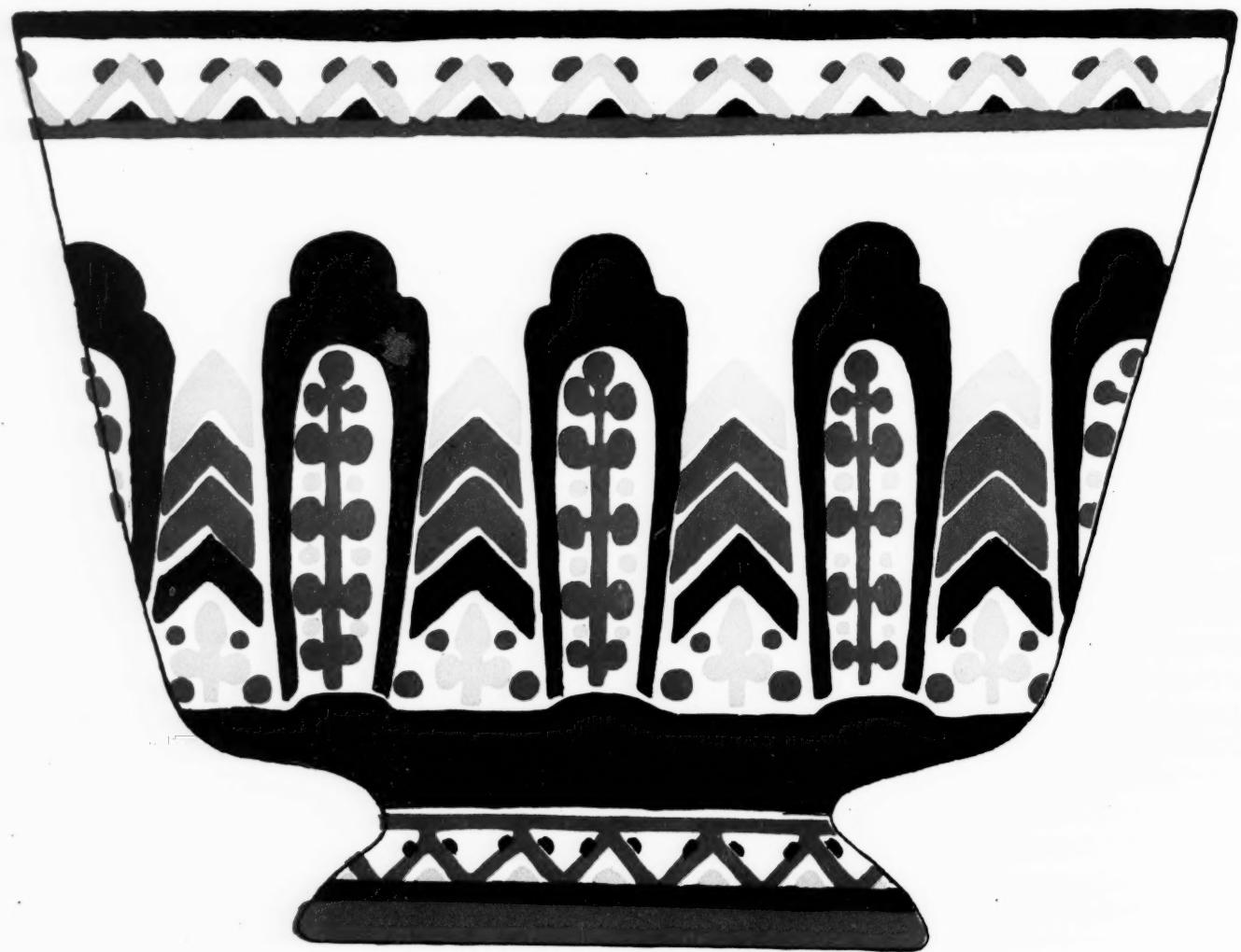
Among them are many poor designs, many that are too "buddy," many that have no art merit. All are from untrained minds, however.

They represent an attempt to get from children a pure abstract rhythm, with the aim in mind of "creating form," not adapting any concrete shape at first.

Of special interest are the decorations by Miss Katerwas, a young Polish student fifteen years old, whose work while unconsciously a "response to stimuli" is nevertheless singularly individual.



Tea Set—M. J. Farmer, Ceramic Course, Syracuse University
See Page 155 for color treatment



Bowl—Olga Berger, Ceramic Course, Syracuse University



Everett Blauvelt



Everett Blauvelt

DESIGN PROBLEMS IN S AND C CURVES

N. B. Zane

University of Oregon, Eugene, Oregon



modern student of design knows that the understanding of a few fundamentals is worth more, when design experience is concerned, than dependence upon "inspiration," when inspiration does come and whispers its guidance—but who knows when it will come, or if it will come at all? In the meantime, granting that it may happen happily by some day, we gain time by studying the material of great design—nature, the work of the Greek and Gothic builders, the work of the European Renaissance and Japan—for the same old principles, tried and true, that form the basis of them all. No magician's bag of tricks is productive of greater results—for they are the means by which man becomes capable of putting his imagination into beautiful form.

In the study of these principles no design trick shows more universal application than the simple material of the curved line. It is always interesting—it swings, it swirls or it weaves a subtle path that the eye loves to follow. It has balance and rhythm and is subject to the laws of proportion. When the eye

is trained to enjoy it and the eye and hand are in fine coordination to produce, it gives rich results. In its simplest form it is related to but not like a semicircle. The C curve we call it. But to be really appealing it must be firm,—never faltering, alive—never mechanical. In its reversed or S curve form it becomes readily available material for space-division of a circle. Made with the compass, it forms a simple, geometric pattern familiar in some ancient symbolism and in modern trade marks. Swung in freely by the eye and hand, it produces live, fine, rhythmic shapes. The great problem for the student is to bring the S curve into such rhythmic relationship with the parent or enclosing curve (1) from which it emerges and into which it flows, that the emerging and flowing are subtly smooth. If the S curve appears to flow naturally—without any sudden turn—into the parent circle (2) the rhythm or smoothness is assured. We like this quality of rhythm in the same way and for the same reasons that we like skill in skating, throwing a ball in a "twister" or guiding an automobile around a corner. Once this ability is established, the only limit to which the designer may go in producing varied, harmonious, rhythmic shapes in a circle, is dictated by good taste. Whether the arrangement of these lines and shapes in such circle patterns makes for symmetry or non-symmetry is a matter of choice and harmony with the material with which it may be associated. The student increases his working vocabulary knowledge and mastery of both possibilities (symmetry or not). This working vocabulary applies to a great number of enclosing shapes (3). Practical

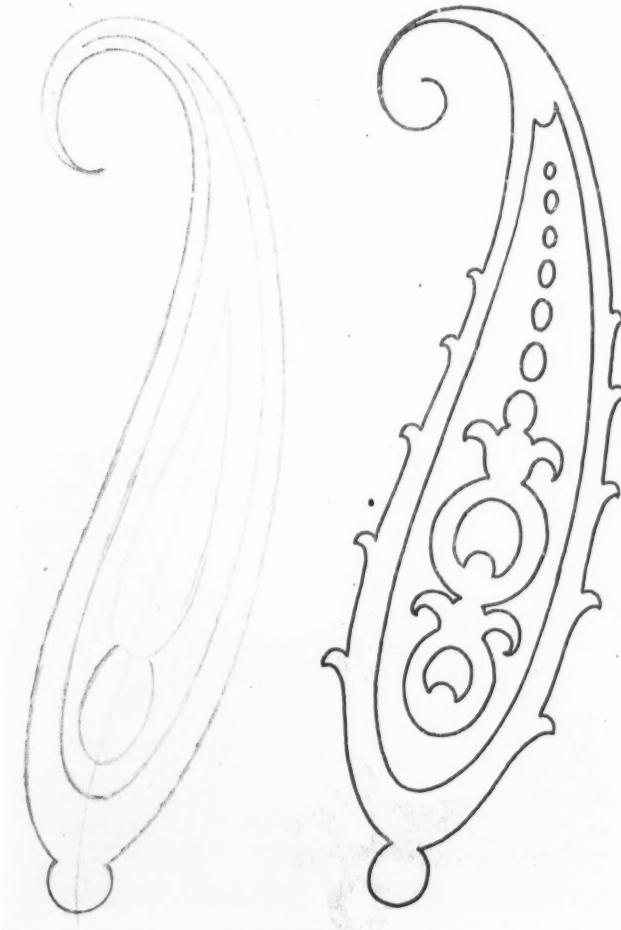


Fig. 12

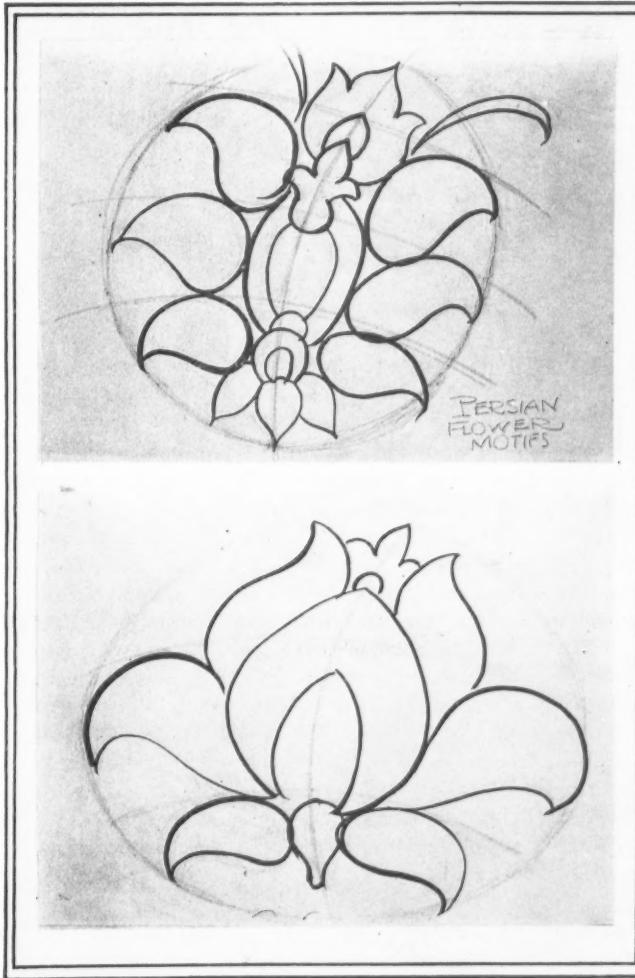


Fig. 12A

DESIGN



Fig. 6



Fig. 7



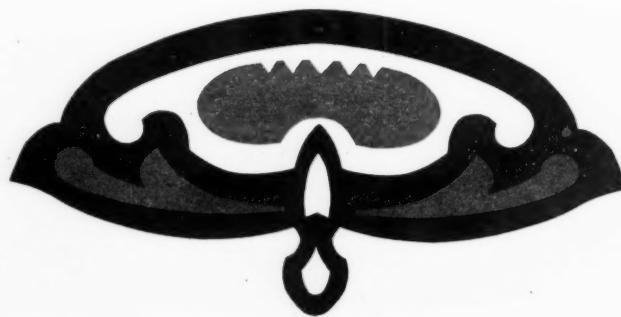
Fig. 8

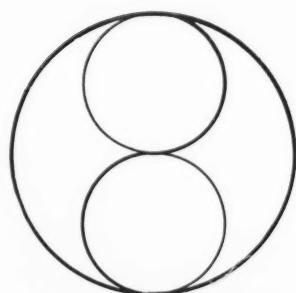
uses in the form of wrought iron grilles and balustrades may be studied in fine examples of building and building crafts illustrated in the architectural and home-maker's magazines.

To further enrich or increase our interest in S and C curves, the student may use accents upon the lines. The arrangement of these accents, their grouping or measure of sequence, is again a matter of choice and good taste. The only rule is to use them where they count most and where they seem welcome. Note illustration (5). Illustrations (1) to (5) were produced by trial pencil lines, "feeling" around in a sketchy manner for the desired curves, then inked in black drawing ink with the round speed-ball pen. (6) shows application of S and C contours to simple, symmetrical cut-paper shapes—to further realize the creative value of such curves. In this case the big, top C curve is given dominance, the base of the form being completed by symmetrically-opposite S curves, and the axis at the base being accented by a small, symmetrical form produced in the cutting of the folded paper by two curved scissors cuts. At B, inside interest, also of C curve cut, is introduced. Its edges are accented with new material for variety's sake, and a small center spot placed according to choice as to best position. In planning (7) the reverse possibility is tried—long S curves for the dominant contour, capped by a subordinate C curve. Here, again, the open spot is located low in the design but the outer edge accents

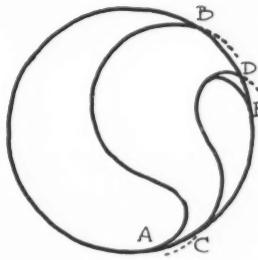
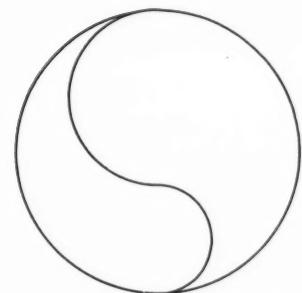
placed at the top. Number (8) is similarly planned, but center interest and edge accent are in reverse position from (7). Certainly, the student will do well to build up his own working experience by consciously and purposefully experimenting with these devices—S and C curves, open spots for center interest and edge accents—to observe for himself what they will do and how his own designing powers grow and develop in the process. Number (9) shows an application of these same devices, with VALUE or NOTAN possibilities for pattern increased by the addition of a gray tone. Number (10) shows different placing of the three values—again on a dominantly vertical mass, while (11) indicates the possibilities of horizontal form on exactly the same basic ideas of construction. In (12) we have a non-symmetrical shape enclosed by a long S curve and a long C curve—a pattern strongly akin to some Persian leaf designs such as may be found in rug patterns—note illustration (12A).

How far, then, can the designer go in his creative development of line and shape pattern derived from S and C curves? Perhaps there is no limit except that which is coextensively the limit to his own willingness to study the source material in nature and in the fine things already designed, and his own willingness to experiment and keep on experimenting. Out of such practices come the instances of satisfaction and thrill that provide the best rewards for realizing on one's own endowments. The student may feel that his own endowments suffer by comparison with apparently great endowments of others, but it is what the individual does with his own personal equipment and his striving to enlarge that equipment that counts.





MECHANICAL METHODS PRODUCE RESULTS THAT LACK THE INTEREST AND CHARM OF THE HAND-FREE VARIATION IN SWING AND CHOICE



THE BETTER-TRAINED EYE PREFERS THE SMOOTHNESS OF A AND E TO ABRUPT CHANGES LIKE B, D, C.

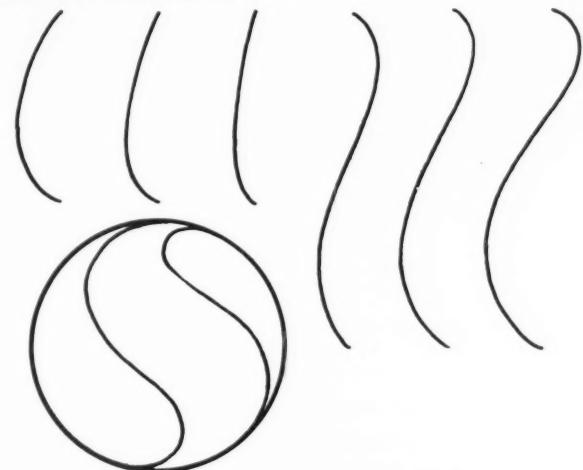


Fig. 1

SMOOTHNESS OR RHYTHM IS AS DESIRABLE AT POINTS O, R, S ON THE PARENT CURVE M-N.



Fig. 2

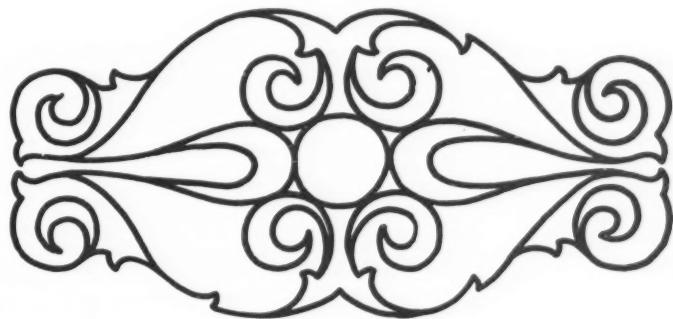
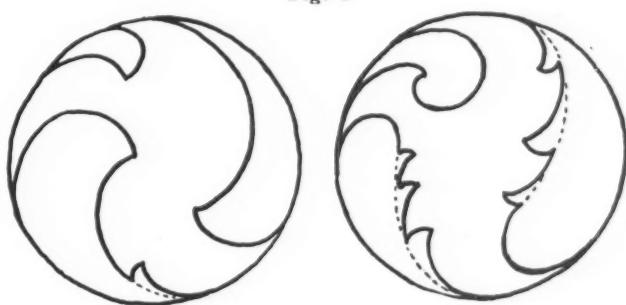
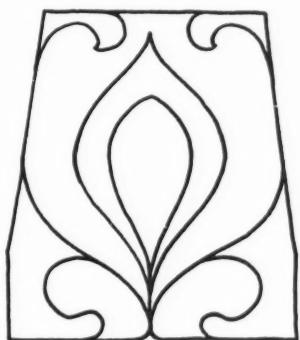


Fig. 4



S AND C CURVES ARE USEFUL IN CREATING RHYTHMIC SPACE DIVISION IN A GREAT VARIETY OF SHAPES.

Fig. 3



Fig. 5





Fig. 10

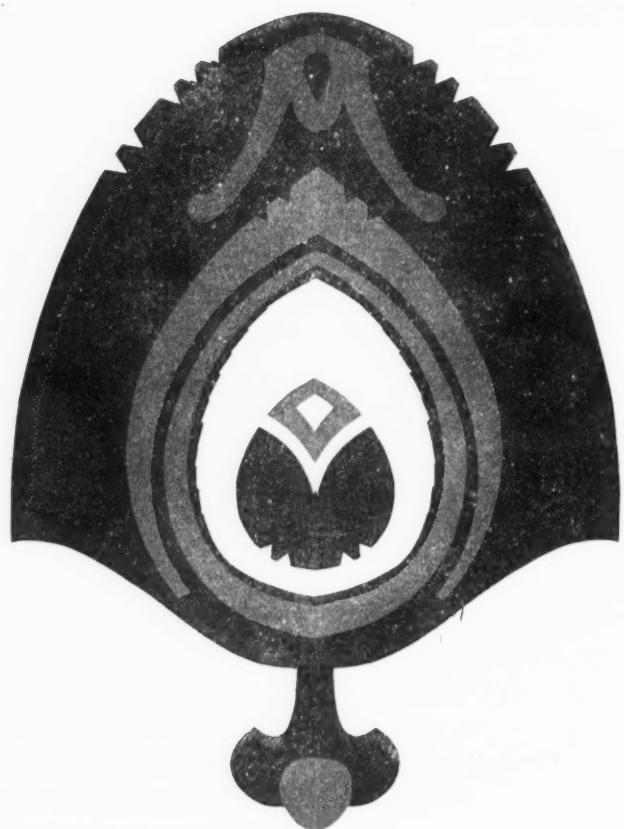


Fig. 9

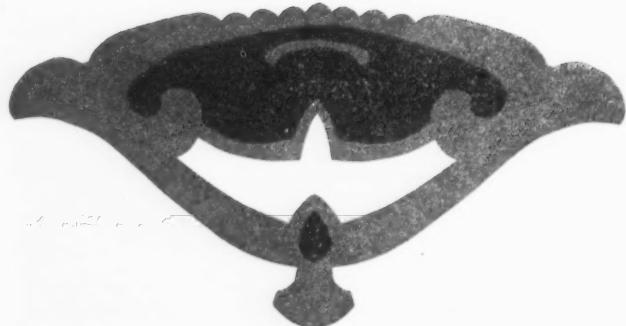
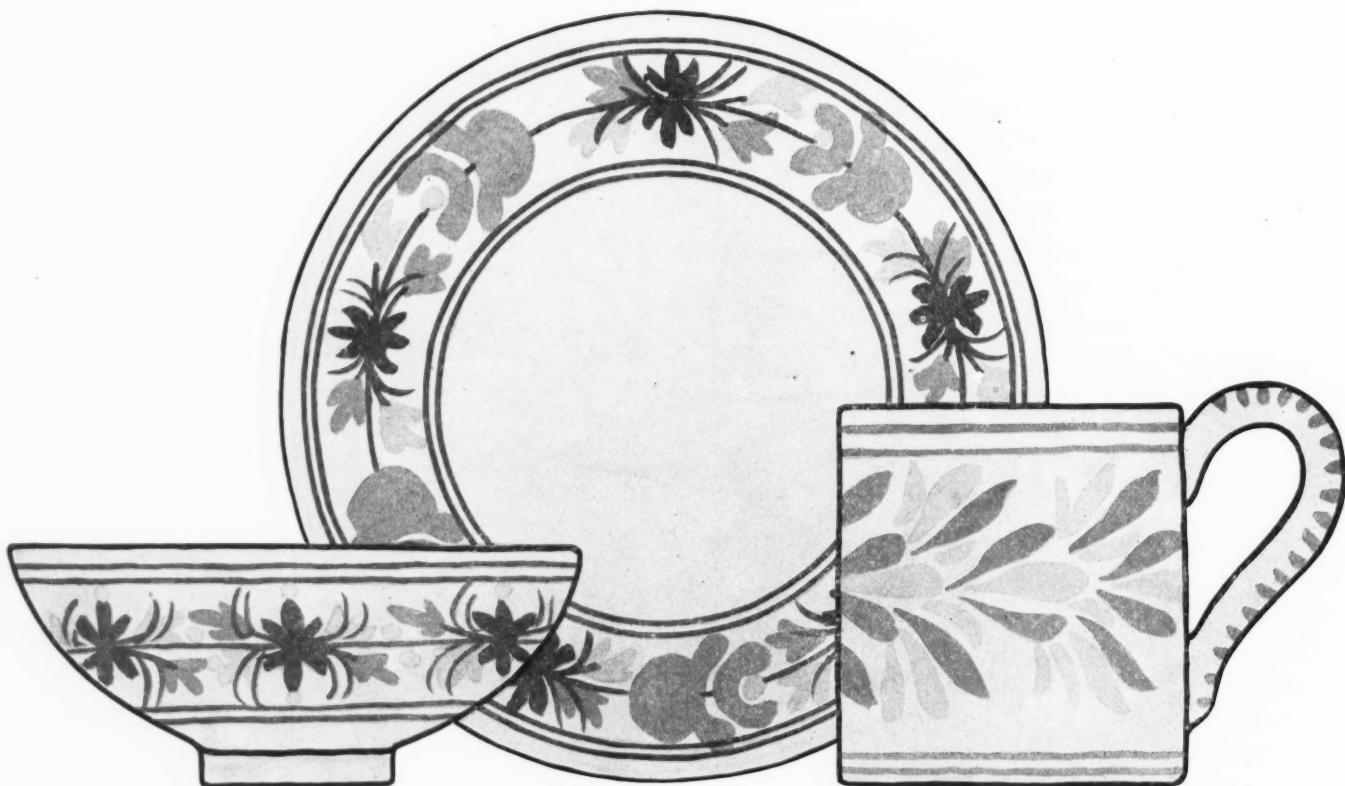
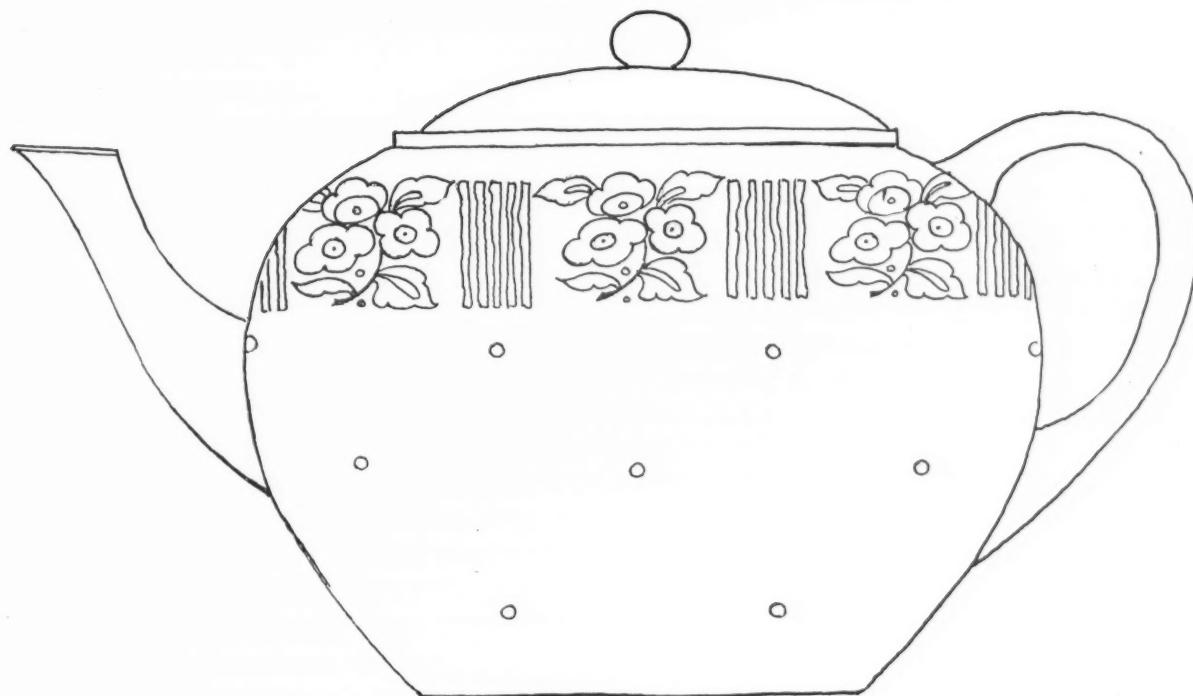


Fig. 11



Salad Plate, Cereal Bowl and Drinking Cup used in Greenwich Village Studio
Peasant Pottery—Ruth Johnson



Tea Pot—Jetta Ehlers

BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

A TEA SET IN FLAT ENAMELS

MOST of the enamel work of today is done with the soft enamels, more or less built up, and used on the soft glazed wares such as Satsuma and Belleek. There is another sort of enamel decoration not so commonly used called "flat enamel" which I thought might interest you, and about which I feel it is well to be informed. It is said that there is no such thing as a safe hard enamel, and yet I have odd pieces which have been knocking around my place for years which still are good. I rarely recommend this sort of decoration but I find myself so fascinated by it that I repeatedly turn to it when I want something interesting to work out. At any rate I feel it is worth considering on our page and I am quite sure that some very lovely things will result from your working out the problem.

This work is to be done on the ordinary white china, which is a high recommendation. A body enamel is prepared by mixing four parts of Aufsetzweis and one part of Hancock's Hard white enamel. To this whole quantity add one-eighth Flux. All of these are in powder form, tho if you have the first named in a tube it may be used just the same. To do so, squeeze it out on a bit of blotting paper if at all oily, as is usually the case. When the oil has been absorbed proceed to add it to the Hard White enamel which has been already prepared. To prepare the powdered mixture, place on a good sized ground glass slab the quantity required and add sufficient enamel medium to mix well but not enough to make it thin. Mix this well and then add turpentine which must be absolutely clean and fresh. With a glass muller (or palette knife if you have not a muller) grind this combination until it is as smooth as velvet. This will take perhaps five or ten minutes, but a great deal of your success depends upon this part of the work. This will form the foundation for the enamels you will mix for the set.

The design given may be easily adapted to various shapes and will make an attractive tea or breakfast set. Trace and

transfer the pattern to the china and outline with India ink, rubbing this down with fine sandpaper until just the lightest grey line is left for your guidance. Use a fine sable liner for the enamel work, a No. 1 is good. Take only a small portion of the enamel at a time in working and thin with turpentine until it will flow freely. Do not pile this sort of enamel up, it should be an even flat wash and not have the high relief of the soft enamels. Keep it just as even as possible and quite flat and there will be little trouble with it. Divide your body enamel into four parts. To one add Violet No. 2, using a very little, as all of these mixtures will deepen and brighten in the firing. To another portion of the white add Peach Blossom, remembering again to keep the tone very light. For the Old Blue use a very little Royal Blue to the white. To the fourth portion add Apple Green which has been grayed with a wee bit of Violet No. 2.

The bars dividing the flowers are of Royal Blue painted in without the addition of the enamel. This is also used for the bands, knob, and back of handle. If preferred gold may be used for the bands and handle. Today it is considered rather smarter to use little gold with these enamel pieces.

You will be very wise when doing this sort of work to make a test piece first. Take a small plate or broken bit of china and try out each enamel on this, making notes of what you do. This is the only way to be at all sure of your mixture. One of the outstanding faults of the average amateurs is the desire for quick results and their utter impatience with anything that approaches drudgery. If we were willing to move more cautiously and to work out more tests how many failures might be avoided.

Do not spare your efforts in preparing the enamel foundation. So often the seemingly unimportant parts of the work are slighted and then we wonder why we are not successful. People say "Oh yes, tracing, anyone can do that"—whereas to do really good tracing requires thought and care. I have repeatedly seen tracing which had so little resemblance to the original as to be something else altogether. With outlining also, if anything goes wrong, alas! the worker immediately wants to throw up the job, instead of patiently trying to find out just what is

DESIGN



Decorative Motifs—Jetta Ehlers

wrong. It may be a clogged pen point, or a soft and spreading one, or too much outline medium, or too little water.

This sort of enamel work should have but one firing. If gold is to be used or an outline required, this should be done and the

piece fired before the enamel is applied, giving a chance for re-gilding or retouching of the outline.

And now to sum up the "don't's"—Do not spare your efforts in grinding the enamel.

Do not use any but the clearest, freshest turpentine in the mixing.

Do not mix any powdered color you are to use with painting medium. Mix it into the enamel just as it is.

Do not fire the flat enamels more than once. Do not fire hard, a moderate degree will suffice.

Do not proceed with any important piece of work without first making a test of your enamels.



(Continued from Page 148)

color plate of "The Fruit Seller" makes an attractive frontispiece and forty-nine photographic plates give a comprehensive idea of about seven hundred examples of the different types of wares and subjects made in the Chelsea district.

A valuable addition to the Collector's library.



ANSWERS TO CORRESPONDENTS

I. T. U.—Where can I get a purplish pink lustre for china, wish to imitate a Colonial coffee set?

In firing a tile should it be laid flat on the asbestos or set up on end?

I bought some china in a shop marked K. B.—U. S. A., light cream in color. By what name is it known and should soft enamels be used on it?

Ans.—Use Pink lustre for copying Colonial set, it has always a purplish cast. It is usually best to fire tiles on edge. Do not rest them on the wall of the muffle, use either a large stilt or asbestos board back of it. Do not know the name of the ware marked BK, but it is probably soft. Use soft enamels and do not give too hard a firing.



Two cases have been called to our attention lately of subscribers who lost their subscription money by giving it to unreliable so-called agents who never sent us the money.

During our twenty-six years as publishers of this Magazine we have had every year cases of this kind. We have no agents, and, if you wish to give your subscription to an agent, be sure that he is reliable and responsible. It is perfectly safe to give it to your regular, well established dealer or to one of the well known Subscription Agencies, but beware of fake agents.

If you have no special reason for giving your subscription to a dealer, why not send it to us direct?



C. Jane Moore

The late Mr. Edwin A. Barber, formerly the well known Curator of the Pennsylvania Museum, published during his life several books of great interest to collectors.

These books have been out of print for some time and it has been impossible to fill the many orders which were sent to us.

Among them the American Glassware has been in constant demand. We are glad to announce that a new edition of this valuable book has just been put on the market.

The price of the new edition is \$5 and we will be glad to fill all orders sent to us, but that edition is very limited and we would advise sending orders without waiting too long.